

THE BEST OF KEVIN OLSON • BOOK 2

Original Piano Compositions
Early Intermediate/Intermediate

THE BEST OF
KEVIN OLSON

BOOK 2



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Kevin R. Olson

Kevin R. Olson teaches classical and jazz piano, music theory, and electronic music at Elmhurst College near Chicago, Illinois. In addition to being an active composer, pianist, and teacher, Kevin maintains a large piano studio with students of all ages and abilities.

A native of Utah, Kevin began composing at the age of five. When he was twelve, his composition *An American Trainride* received the Overall First Prize at the 1983 National PTA Convention in Albuquerque, New Mexico. Since then, he has written, among other works, a piano concerto, music for three short films, several prize-winning choral works, and a big band jazz piece that was featured at the Rich Matteson Jazz Camp in Telluride, Colorado.

Kevin has over 30 books and solos published by The FJH Music Company Inc. He has taught at Humboldt State University in Arcata, California, and was a graduate instructor at Brigham Young University, where he received his bachelor's and master's degrees in music composition and theory. Kevin is currently a doctoral candidate at National-Louis University in Chicago.

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THE BEST OF

KEVIN OLSON

BOOK 2

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Tick-Toccatina

Kevin R. Olson

With energy (♩ = 168 or faster)

3
mf

3 1
mp

2 1

4

5 4

5 4

5 4

3 4

3

2 3 4 5

4 3 2 3

2

10

2

3

5

mp

2

4

a *written for you* piano solo (W9107)

13

Measures 13-15 of a piano piece. The music is written for a grand staff (treble and bass clefs). Measures 13 and 14 feature a continuous eighth-note pattern in both hands, with a slur spanning across them. Measure 15 shows a continuation of the pattern, with a finger number '5' above the treble staff and '4' below the bass staff. Dynamic markings include accents (>) and a crescendo hairpin.

16

Measures 16-18 of a piano piece. Measures 16 and 17 continue the eighth-note pattern with a slur. Measure 18 features a change in the treble staff, with a finger number '1' above the staff. The bass staff continues the eighth-note pattern. Dynamic markings include accents (>) and a crescendo hairpin.

19

Measures 19-21 of a piano piece. Measures 19 and 20 feature a half-note pattern in both hands, with finger numbers '5' and '1' above the treble staff and below the bass staff. Measure 21 continues this pattern. Dynamic markings include *mf*, accents (>), and a crescendo hairpin.

22

Measures 22-24 of a piano piece. Measures 22 and 23 feature a half-note pattern in both hands, with finger numbers '5' and '1' above the treble staff and below the bass staff. Measure 24 continues this pattern. Dynamic markings include *p*, accents (>), and a crescendo hairpin.

25

Measures 25-27 of a piano piece. Measures 25 and 26 feature a half-note pattern in both hands, with finger numbers '5', '4', and '1' above the treble staff and below the bass staff. Measure 27 continues this pattern. Dynamic markings include *mf*, accents (>), and a crescendo hairpin.

28

Measures 28-30 of a piano piece. The music is in treble and bass staves. Measure 28 starts with a treble clef and a bass clef. The treble staff has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The bass staff has a quarter note (G3), a quarter note (F3), a quarter note (E3), and a quarter note (D3). The dynamic is *mp*. Measure 29 continues the triplet in the treble and the quarter notes in the bass. Measure 30 ends with a double bar line.

31

Measures 31-33 of a piano piece. The music is in treble and bass staves. Measure 31 starts with a treble clef and a bass clef. The treble staff has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass staff has a quarter note (G3), a quarter note (F3), a quarter note (E3), and a quarter note (D3). Measure 32 continues the melody in the treble and the bass line in the bass. Measure 33 ends with a double bar line.

34

Measures 34-36 of a piano piece. The music is in treble and bass staves. Measure 34 starts with a treble clef and a bass clef. The treble staff has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass staff has a quarter note (G3), a quarter note (F3), a quarter note (E3), and a quarter note (D3). The dynamic is *mf*. Measure 35 continues the melody in the treble and the bass line in the bass. Measure 36 ends with a double bar line.

37

Measures 37-39 of a piano piece. The music is in treble and bass staves. Measure 37 starts with a treble clef and a bass clef. The treble staff has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass staff has a quarter note (G3), a quarter note (F3), a quarter note (E3), and a quarter note (D3). Measure 38 continues the melody in the treble and the bass line in the bass. Measure 39 ends with a double bar line.

40

Measures 40-42 of a piano piece. The music is in treble and bass staves. Measure 40 starts with a treble clef and a bass clef. The treble staff has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass staff has a quarter note (G3), a quarter note (F3), a quarter note (E3), and a quarter note (D3). The dynamic is *p*. Measure 41 continues the melody in the treble and the bass line in the bass. Measure 42 ends with a double bar line.

Autumn Ballad

Wistfully (♩ = ca. 88)

a written for you piano solo (W9018)

10

5 2 1

4 1

3 1

13

3 2

3 2

5 2 3 2

p

16

3 2

3 2

mp cantabile

3 4

19

4 1

4 1

3 2

3 5

22

cresc.

mf

25

f

28

p

31

rit. e dim.

pp

Ice Dancing

Ice dancing is one of the most graceful events of the Olympic Winter Games. It combines the grace of ice skating with the drama and athleticism of ballroom dancing. Don't let the tempo of this piece drag, and keep the R.H. accompaniment light and graceful.

Gracefully (♩ = ca. 138)

The score is written for piano in 3/4 time. The right hand (RH) provides a harmonic accompaniment using chords, while the left hand (LH) plays a melodic line. The tempo is marked 'Gracefully' with a quarter note equal to approximately 138 beats per minute. The score is divided into four systems, each starting with a measure number in a box: 1, 4, 7, and 10.

System 1 (Measures 1-3): The RH plays a series of chords. The LH starts with a half note G4 (fingered 5), followed by a quarter note A4 (fingered 1), a quarter note B4 (fingered 2), a quarter note C5 (fingered 1), and a half note B4 (fingered 2).

System 2 (Measures 4-6): The RH continues with chords. The LH plays a half note C5 (fingered 1), followed by a quarter note B4 (fingered 2), a quarter note A4 (fingered 1), a quarter note G4 (fingered 2), and a half note F#4 (fingered 1).

System 3 (Measures 7-9): The RH continues with chords. The LH plays a half note E4 (fingered 5), followed by a quarter note D4 (fingered 1), a quarter note C4 (fingered 2), a quarter note B3 (fingered 1), and a half note A3 (fingered 2).

System 4 (Measures 10-12): The RH continues with chords. The LH plays a half note G3 (fingered 1), followed by a quarter note F#3 (fingered 2), a quarter note E3 (fingered 1), and a half note D3 (fingered 1).

from *Showcase Solos, Book 1* (FF1125)

13

16

19

22

25

28

4 3

1 3 5

31

4

p

1 3 5 5 1 2

34

1 2 1

37

1 2 1

40

5 1 2 1

43

2 1 1 2 1

46

1 2 3 1

50

1 2 3 1

pp

8va

Stargazing

Slowly (♩ = ca. 76)

p Star light, star bright,

first star I see to - night, I wish I may, I

wish I might, Have this wish I wish to - night:

mp R.H. L.H. L.H.

ped. simile

staccato

staccato

a written for you piano solo (W9016)

21

f

R.H. L.H.

5 2 1 2

25

p Star light, star bright, first star I

5

28

see to - night, I wish I may, I wish I might,

31

Have this wish I wish to - night.

4 5 5 3 2 1

34

rit. *pp*

8va

Melted Ice Cream Blues

Moderate swing tempo ($\text{♩} = \text{ca. } 112$) ($\text{♩♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$)

The musical score is written for piano and bass in 4/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the tempo is moderate swing (ca. 112 bpm). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mp* (mezzo-piano) and *f* (forte). The score includes a repeat sign with first and second endings. The first ending is marked with a box containing the number 3, and the second ending is marked with a box containing the number 5. The piece concludes with a final measure marked with a box containing the number 7.

from *What I Did Last Summer* (FF1129)

9

3 3 3

12

To Coda

15

p

19

p *mf*

D.S. $\frac{8}{8}$ al Coda

22

f *mp*

Coda

mp *p*

27

8^{va} 15^{ma}

mp *p*

30

fff *sfz*

8^{va}

At a Paris Café

Gracefully (♩ = 100-124)

The musical score is written for piano solo in 3/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system starts with a measure rest. The third system begins with a mezzo-piano (*mp*) dynamic. The fourth system starts with a measure rest. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

a *written for you* piano solo (W9014)

14

3

4 2

1

17

mf

1

4 2

1

4 1 2

21

1

4 2

3 2

4 1

25

1

3

4

29

1

2

3

5

3 2 1

1

5

3

mp

33 *p*

37 *mf*

41 *mp*

45 *poco rit.*

49 *f a tempo*

52 (8va) —

55 (8va) —

loco

mf

59

63

mp

66

8va —

p

Sunset at the Beach

Slowly (♩ = ca. 70)

The musical score is written for piano in 4/4 time. It consists of four systems of staves, each with a treble and bass clef. The first system begins with a key signature of one sharp (F#) and a tempo marking of 'Slowly (♩ = ca. 70)'. The first staff of the first system is marked 'cantabile' and 'p'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The second system starts with a measure number '4' in a box. The third system starts with a measure number '8' in a box and includes the instruction 'To Coda' with a coda symbol. The fourth system starts with a measure number '12' in a box. The score concludes with a final chord in the bass staff.

from *What I Did Last Summer* (FF1129)

16

mf

20

23

D.S. al Coda

Coda

mf

p

26

mf

p

30

rit.

Time's Up!

With energy (♩ = ca. 184)

Count: 1 - 2 - 3, 1 - 2

p

mp

3

4

2

3

1

2

5

7

4

1

2

The musical score is written for piano in 5/4 time. It consists of four systems of music. The first system begins with a piano (p) dynamic and includes a count: '1 - 2 - 3, 1 - 2'. The second system starts with a mezzo-piano (mp) dynamic. The third system features a melodic line in the right hand with a long note and a grace note, and a bass line. The fourth system continues the piece with similar melodic and bass line patterns. Fingerings are indicated by numbers 1-4 above notes. The score is written on grand staves with treble and bass clefs.

a *written for you* piano solo (W9030)

9

mf

12

16

20

f

24

Musical score for "The Swan" by Camille Saint-Saëns, measures 28-36. The score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 5/4.

Measures 28-31: The melody in the right hand is marked *mp* (mezzo-piano). The left hand accompaniment consists of a steady eighth-note pattern.

Measures 32-35: The melody in the right hand continues with a similar pattern. The left hand accompaniment changes to a steady eighth-note pattern.

Measure 36: The melody in the right hand is marked *f* (forte). The left hand accompaniment consists of a steady eighth-note pattern.

38

41

mp

43

45

f

47

pp

Spanish Serenade

*If you have a digital keyboard, try this on the guitar setting!
Whatever piano you play it on, crisp rhythm and attention to the melody line
will help you capture the spirit and passion of the flamenco dancer.*

Expressively (♩ = ca. 116)

Measures 1-3 of the piece. The music is in 3/4 time, key of B-flat major. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass line. A forte (f) dynamic marking is present in measure 1.

Measures 4-6 of the piece. The musical texture continues with the right hand playing chords and the left hand playing a bass line. Measure 4 is marked with a box containing the number 4.

Measures 7-9 of the piece. Measure 7 is marked with a box containing the number 7. The right hand has a melodic line with a fingering of 5 in measure 8. The left hand continues with a bass line. A mezzo-forte (mf) singing dynamic marking is present in measure 8.

Measures 10-12 of the piece. Measure 10 is marked with a box containing the number 10. The right hand has a melodic line with a fingering of 1 in measure 11. The left hand continues with a bass line. A mezzo-forte (mf) singing dynamic marking is present in measure 11.

from *Showcase Solos, Book 2* (FF1126)

13

3 4 3 2

3 1 4 2 2 1 1

16

2 3

19

1 2 1

22

3 1 2 1 1

mp

25

2 3

28

cresc.

31

mf

34

mf

37

mp *mf*

40

1

43

2 3 1 4 1 4 3 1

46

3 2 1 3 1 3 4 3 2

50

3 2 1 3 1 3 4 3 2

54

3 2 1 3 1 3 4 3 2

57

3 2 1 3 1 3 4 3 2

60

4 2

1

64

1

2 1

1

68

2 3

1

72

cresc.

75

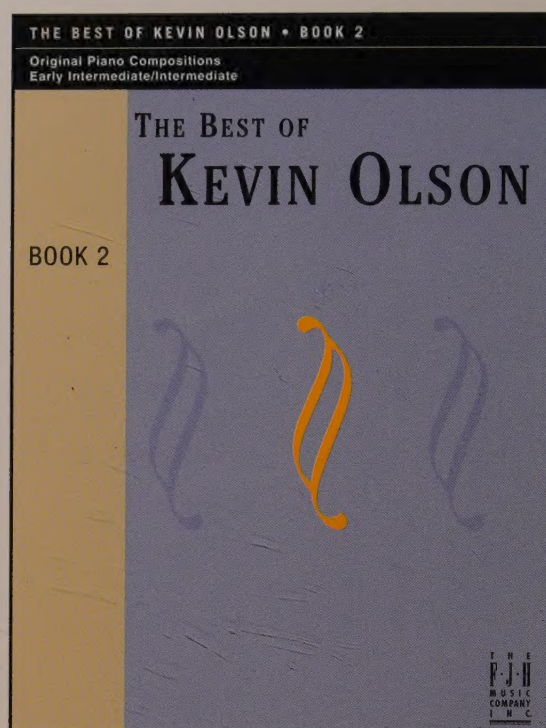
f

ff

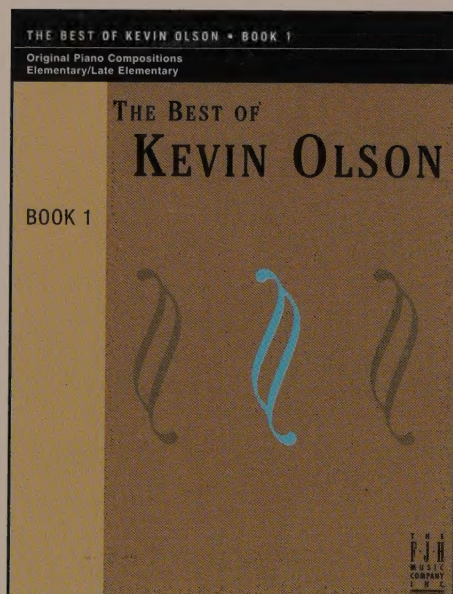
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